531 [291] powder horns) display the most elemental designs, straight lines, geometric figures and swastika-like ornaments. On some popular items of clothing, such as the párta, a feminine headdress, blouses, leather or broadcloth vests and coats, vividly colored filigrees are used for decoration. These clothes, of course, are worn only on special occasions. The best known decorated piece of clothing is the szűr, a long embroidered felt coat originally worn by herdsmen, with very wide sleeves and large square collars. The szűr is worn like a cape on the shoulders, fastened with a buckle over the chest.

The most popular decorative designs are flowers, often tulips or other flowers viewed from above, leaves, birds, and hearts. These motifs are placed symmetrically on the surface worked on and are themselves centered around a root.

531 103 The most important centers of contemporary decorative folk art are the land of the Palóc and Matyó, and Sárköz. Another is Kalotaszeg in Transylvania, now Rumanian territory, re-named Calata. As for the choice of colors, the works of Sárköz are the most sober, often using only black and white,

Annex "A," Subparagraph 1q, Sociological Background

PUBLIC WELFARE

132 Clothing. Since the climate of the Danube basin is continental and therefore characterized by a wide temperature range, the population must be prepared to wear varying types of apparel befitting the differing seasons.

291 In our century economic forces and the influence of urbanization have caused many items of the native folk dress to be replaced by European styles of dress. Although some elaborately ornamented folk costumes are still being worn on holidays, a discussion of this clothing belongs more properly to the section on folk art or crafts.[1]

511 291 At present there is a great shortage of footwear among the Magyar peasants. This is a lesser problem in summer when most of them are accustomed to going bare-footed. In the cold, snowy winter months, high top boots (csizma) are the preferred footwear of Hungarian men and women alike. Before World War II high top boots were worn both at work and with the holiday dress. Today, since they have practically disappeared from the stores, they are being worn exclusively as holiday attire. Under the influence of the military, stout laced boots were adopted by the peasants during the shortages of World War II but even

[1] [See cat. 116, p. 94-5 -- Analyst]

[511] 291 these are difficult to obtain in the villages. Women also wear slippers or cheap manufactured shoes.

In the summer, the legs of the Magyar peasant men are covered with light pantaloons or with white linen trousers (gatya) so loose-fitting and so folded as to suggest skirts, while in winter they wear tight-fitting pantaloons inside their boots. At work they often wear large square blue aprons. The skirts of the women are also voluminous, falling in ample folds or pleated. Longer skirts are usually worn by the older women. The cut of the skirts varies also according to region; the women of the Great Plains wear the longest ones, which reach down to their ankles, while the Matyó skirt ends quite above the knee. Starched petticoats are worn by many women and, here again, the Matyó are the most extravagant--they use for their best set of skirts and petticoats over one hundred yards of material,--or at least they used to, when such materials were more readily available. The women wear aprons of different sizes and shapes.

In summer the peasant men wear either manufactured shirts or short-waisted homemade linen shirts with very wide sleeves and laped necks, over which a coarse linen coat is worn. In winter, they top the shirt with a broadcloth waistcoat or coat and a heavy overcoat,

possibly with fur collar and lining. They prefer short black or 291
navy blue overcoats reaching somewhat below the hips.

Women wear short blouses of varied cut, mostly with closed necklines, and, over these, tightly fitting vests. Since only a few can afford fur or broadcloth coats, the common type of protection from winter cold is the woolen shawl (vállkendő). The latter is triangular and is thrown over the shoulders, crossed at the waist and knotted in the back.

The Magyar peasant men have their hair cut to a length of one 302
inch. Their pride is the mustache which, unlike the simple haircut, varies widely in shape--from the long waxed and twirled ones to the small well-trimmed mustachios. A beard is rarely seen. Hats have [291]
rather narrow rims and fur caps are also worn in the winter. The peasant keeps his headgear on, except in church, many of them even sleeping with their hats over their faces. Unmarried young men decorate their hats with flowers or feathers.

Magyar women, as a rule, do not cut their hair. Little girls and teenagers plait theirs in pigtails, which are loosened only on special occasions. Married women gather up their hair in a knot which can take various patterns and which is fastened with combs, hairpins

or simple small wooden sticks

000 or simple small wooden sticks.

291 The feminine headgear universally adopted in Hungary is a small shawl (fejkendő) knotted either under the chin or on the back of the head. The color, material, size and method of fastening the fejkendő change from region to region. This garment has recently appeared in the cities, too, because of its low price.

361 Dwellings. The Magyar villages consist of courtyards of either the linear or the grouped type. In the former, the living quarters and the outbuildings are built all in one row, either contiguously or else very close to each other; in a few cases they are placed under the same roof. In the grouped type, the buildings are spread out over the lot.

342 476 Even now the average Magyar peasant builds his own house, or at the very most, he may consult a more experienced fellow townsman. His relatives and neighbors seem always to be more than glad to volunteer for such works as transportation of the materials, covering of the roof, etc. This cooperative effort (kaláka, segítség, kocsta) often turns into a real festivity, with various ceremonies and joyful celebration.

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532 continuity of tradition in the products of different epochs and the affinity of character and style of articles produced in distant regions are so strong that the identity of Hungarian peasant-art through time and space can readily be established not only by the expert, but by the eye of the discriminating amateur as well.

531 291 We have mentioned that Hungarian folk-art, other than folk-music and the dance, is typically applied art of a decorative character, and that it embraces everything the Hungarian peasant wears on his person and uses in his household or around his farm. In these circumstances it is only too natural that the Hungarian peasant should give his utmost when making his finery in which he parades before his fellow villagers, which he wears for church and fairs, in which he marries, in which he might be buried, or which his grandchildren and great-grandchildren will wear on such occasions long after he has passed away. But while in practically all other fields of his artistry the elements of his activity are pre-determined by immediate purposefulness, in costume-art the functional elements and the decorative are often subject to fashion which sometimes sweeps away all other considerations. Even here, though, the functional appears behind the surface: the urge of the fashionable is more than a mere sense of imitation or the desire to be up to the supposed call of the times; it is also the wish to be noticed, to be remarked, to be admired, and to be desired. Fashion, of all peoples and of all ages, has for immediate purpose the captivation of the male. If we scrutinize the inherent sense of Hungarian peasant-fashions, or what we might call the costume psychology of Hungarian peasantry, we immediately see how true this is. To the marriageable girl, within the style of her region, custom sets practically no limits in the selection of form and of

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MARRIAGEABLE GIRLS

Photo Mary Filmfred

[facing p 70]

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colour. The unmarried young man is also allowed to indulge his fancy for the striking and the picturesque. After she has married, the woman immediately tones down the colour and the more extravagant decorations of her costume, and the married man's accrued sense of importance and dignity are plainly marked by the simple cut and the sombre colour of his dress. Old people in rural Hungary invariably dress with the utmost simplicity in which all trace of colour or fancy is absent.

As a rule in Hungarian dress we find the elements of fashion and of the functional in layers superimposed on one another. The wide semi-shorts of white linen and the short neckless linen shirts of the plainsmen are thoughtfully adapted to the requirements of a long day of hard work under the burning sun; work which supposes absolute ease of movement in garments that cover and protect but do not impede. The primitive footwear of the harvester and of the mountaineer — a pliant leather sole attached to the foot with leather straps — also strives for ease of wear and effective protection. The tight-fitting shirt, which descends below the loins, and the long, tight-fitting trousers of the Hungarian mountaineers of Transylvania were dictated by the same practical considerations which led the galloping horse-herders and the cowboys of the great Hungarian plain to select such practical garments as their high riding-boots of soft leather, conforming to the lines of the horse, hats streamlined to defy the winds of the Puszta, and short, bell-shaped overcoats which descend to the back of the horse, not only protecting the body against the elements, but assuring ease of wear and grace of appearance. The cut and construction of the unfinished sheepskin coat of the herdsman is devised to give protection against the wind and the hail of winter days, the frost of the earth, and the

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fall of the dew on nights spent on the plains under the stars. The immense fur cloak, made of the skins of at least twelve fully grown sheep, is constructed for the use of several generations. It falls like an umbrella and envelops its wearer from top to toe. Every detail of it praises the ingenuity of its inventor. The fur is worn inside when the weather is bright and is reversed in snow or rain, which drips down the greasy, unwashed surface of natural fur. The high boots worn in the plains guard against the autumn and winter snow. The fur and leather coats resist the inclemencies of the weather and make their wearer insensible to wind or cold.

Naturally the decorative elements are omnipresent, but their application is strictly subject to practical considerations. The shepherd's coat, one of the oldest and most original of Hungarian garments, furnishes a typical example. The *szűr* of the Hungarian herdsman is a long and heavy coat of felt woven from the homespun yarns of greyish-white, and black domestic wool. The heavy embroidery of the sleeves guards the felt against wear and tear at a place where it is most exposed to friction and use, the straps affixed to the chest are fastened to the coat with what appear to be mere decorations; the role of the apparent decorations, however, is purely utilitarian. Wherever sewing attaches two ends of felt, it assumes the form of embroidery. The rich braiding which covers the upper part of the sleeves and of the chest is reminiscent of the days when the function of the heavy wire braiding was defence against the enemy sword. The artistic application of the defensive wire braiding has survived in the form of decorative *passementeries*, the arrangement of which pays a high tribute to the decorative sense of the simplest Hungarian. The flaplike collar, literally covered with embroidery of astounding beauty, hangs down the

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291 back of the *szűr* and seems to aim at no other than deco-
531 rative effect; in reality, this mobile collar may be reversed to guard its wearer from the biting north-western wind blowing down the *puszta* from the Carpathians. To guard his trousers against soiling and wear, the Hungarian
[292] farmer wears an apron of waterproof oilcloth. In some regions a Sunday apron of fine material, richly embroidered at the hem has developed from the protective apron of working-days: for instance, in the Matyó region, where the holiday apron is presented to the boys as a token of love like the engagement kerchief in other districts. Examples similar to this could be cited by the score from the shepherd's overcoat to the peculiarly shaped heavy undergarment of the Hungarian women of Transylvania, which, at some time in the distant past, has served to guard the women-folk of this coveted region against the enforced attentions of the raiding Eastern invaders.

As a general rule it might be said that the man's costume in Hungary varies according to the geographic characteristics of a given region, and the occupation of the wearer. The style of the decoration bears the stamp which is peculiar to that region, and it tends to blend with the functional considerations determined by the various occupations. The elements that have been filtering in from other regions or from foreign countries, and those which have been taken over from the gala of the gentry, or more recently, from the townsfolk, by way of imitation, become with the flow of time assimilated or eliminated altogether.

292 We have noted that in the dress of the womenfolk
531 the more subtle considerations often vie successfully with the regular or the utilitarian. The high boots of the marriageable girls and the young married women are

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292 made of red leather instead of the usual black, and be-
531 tween the inner and outer soles of these high boots, a creaking, squeaking piece of leather is placed so that its sound attracts the attention of everyone within hearing-distance. The slippers made of red leather or of felt in a variety of colours are richly embroidered. The heavy woollen stockings also come in a variety of colours, some plain, some embroidered in contrasting colours; in others in turn rings of various colours form the pattern of the weft. The headgear of the newly-married women is different in practically every village. These little bonnets of fanciful shapes are richly coloured with embroidery or lace, sometimes with both, and there are instances where the lace itself is embroidered to make the effect more singular, more striking. The hips are often filled up with horse-hair or cotton, sometimes a form of felt is attached to accentuate the outlines of the body, and the purpose of more than a dozen petticoats is to lend the skirts that ballooning sway, the rhythm of which does not fail to catch the eye of the man, to appeal to his imagination and to arouse his desire. All this, as we have already said, has for function the attraction and the captivation of the male.

291 It is the privilege of youth to please and to use all the admitted weapons in its armoury of love. In the simple black kerchief or bonnet of the elderly womenfolk the functional elements returns. These bonnets fulfil their original purpose; they hold the hair in place and protect the head of the wearer. With age, the embroideries, laces, ribbons and the like, as well as colour, gradually give way to the enveloping uniformity of a sobre simplicity.

It is the undergarments that preserve for the longest time the traces of their origin and their functional

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291 elements, but only as long as they are produced at home. The old-fashioned underclothes, the purpose of which was to cover and to protect, still survive in places, and in a few regions the traditional cut of the open petticoats and refolded skirts and the way they are worn remind us even today of the original skirt which once consisted of an end of material in which the body was enveloped. We also find here and there that the free ends in front of the skirt are refolded as in the olden times, when this was done to allow free movement and to save the cloth from soiling and wear. Today only traces of these elements are to be found. Gradual development and refinement have transformed the type and style of clothing, and the dress of women particularly has been influenced by the fashions of many periods. We can trace many styles superposed upon one another, some of which, depending on circumstances and the taste or the fancy of the inhabitants, have become more pronounced than others and finally have become the universal style in a given village, district, or region of Hungary.

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PAINTING THE EASTER EGGS

Photo Magyar Filmiroda

[facing p 84]

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IN THE SPINNERY

Photo Magyar Filmiroda

[facing p 92]